HANDEL AND HAYDN SOCIETY

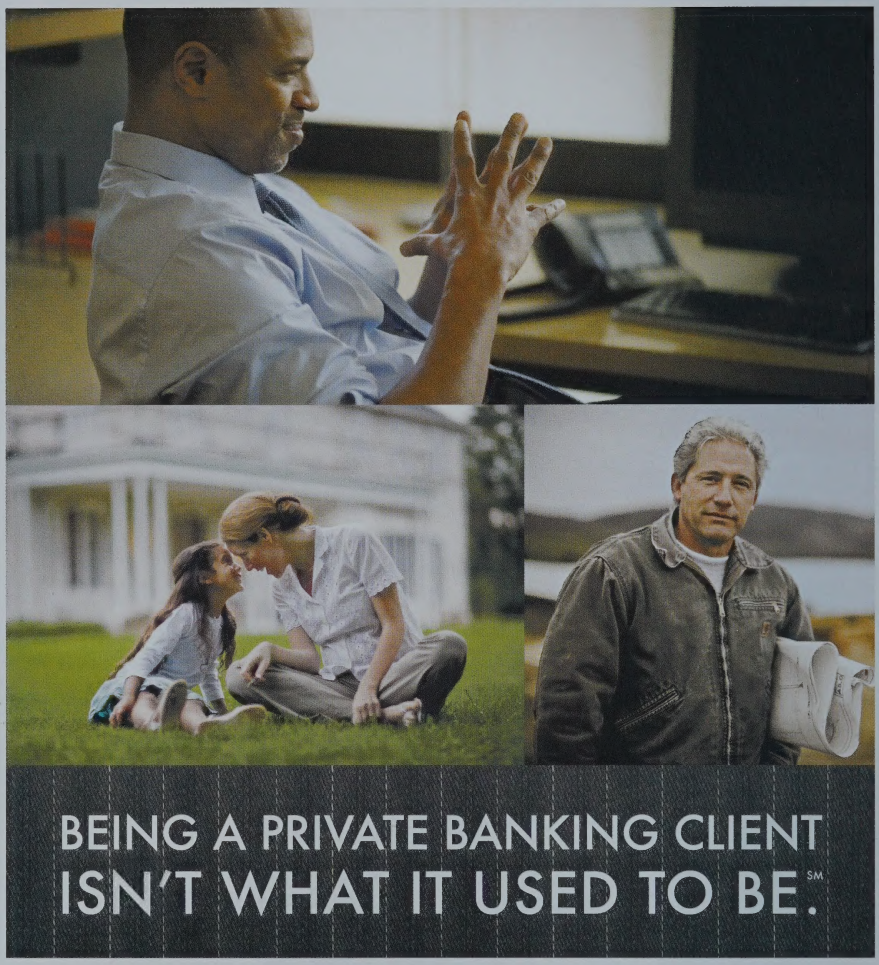
HARRY CHRISTOPHERS
ARTISTIC DIRECTOR

VIVALDI VIRTUOSI

APRIL 5 & 7, 2013 AT NEC'S JORDAN HALL

Handel AND Haydn SOCIETY

2012–2013
198TH SEASON



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WELCOME TO VIVALDI VIRTUOSI

We musicians are rarely able to greet you before we play. I am therefore especially delighted to welcome you to our performance, and on behalf of my colleagues I thank you for joining us for this dynamic and exciting program.

PHOTO: JAN FOLSOM
COVER PHOTO: PATRICIA FEASTER

In this concert we continue to do what the Society has done for almost 200 years. Handel and Haydn is America's oldest continuously-performing arts organization, and since 1815 its musicians have treated American audiences to their first encounters with works such as Handel's *Messiah* (1818) and Bach's Mass in B Minor (1878), both of which feature in our 2013–2014 Season. Since taking up period instruments in the 1980s, we have been shining the spotlight on deserving but neglected works by composers who, while not necessarily occupying the same pedestal from which Bach and Handel peer down at us, nevertheless have something important to say. As my teacher Anner Bylsma quips, "It is not Spohr's fault that there was a Beethoven!" Indeed, neither is it Durante's, Avison's, or Locatelli's that Vivaldi was their contemporary. We hope you enjoy listening to their works as much as we enjoy playing them.

H&H's 40 annual concerts in and around Boston display the considerable talents of singers and instrumentalists, each an expert in the field, who join to perform early music with intense passion and commitment. We feel a deep sense of membership in Handel and Haydn — this is a society, after all — and a need to steward it into its next century of crucial artistic activity. You are indispensable to our effort. Please consider subscribing to our next season and making a contribution to our annual fund or one of our thriving educational programs. And please do come back and hear us here or at Symphony Hall. We will be glad to greet you again, afterwards.

Guy Fishman
PRINCIPAL CELLO

PHOTO: STU ROSNER

ABOUT THE HANDEL AND HAYDN SOCIETY

Founded in Boston in 1815, the Handel and Haydn Society (H&H) is considered America's oldest continuously performing arts organization and will celebrate its Bicentennial in 2015. Under Artistic Director Harry Christophers' leadership, H&H's mission is to enrich life and influence culture by performing Baroque and Classical music at the highest levels of artistic excellence, and by providing engaging, accessible, and broadly inclusive music education and training activities. H&H's Period Instrument Orchestra and Chorus present live and recorded historically informed performances of this repertoire in ways that stimulate the musical and cultural development of our Greater Boston community and contemporary audiences across the nation and beyond.

H&H's esteemed tradition of innovation and excellence began in the 19th century with the US premieres of Handel's *Messiah*, Haydn's *The Creation*, Verdi's *Requiem*, and Bach's *St. Matthew Passion*. Today, H&H is widely known through its concert series, tours, local and national broadcasts, and recordings. Its nine-program series is held at Symphony and Jordan Halls in Boston and Sanders Theatre in Cambridge. H&H's first recording with Harry Christophers, Mozart Mass in C Minor, was issued in September 2010 on the CORO label, followed by Mozart *Requiem* in September 2011 and Mozart *Coronation Mass* in 2012.

As a 21st-century performing arts organization, H&H's primary roles are to perform and educate, and to serve as a resource center and community partner. Its Karen S. and George D. Levy Educational Outreach Program, established in 1985, reaches 10,000 children each year in underserved Greater Boston communities. H&H also maintains partnerships with cultural and higher education institutions. It offers college students opportunities to learn about and perform Baroque and Classical music; presents public programming at libraries, community centers, and museums; and hosts free lectures and symposia.

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PHOTO: STU ROSNER

ARTISTIC DIRECTOR
HARRY CHRISTOPHERS, CBE

The 2012–2013 Season marks Harry Christophers' fourth as Artistic Director of the Handel and Haydn Society. Appointed in 2008, he began his tenure with the 2009–2010 Season and has conducted Handel and Haydn each season since September 2006, when he led a sold-out performance in the Esterházy Palace at the Haydn Festival in Eisenstadt, Austria. Christophers and H&H have since embarked on an ambitious artistic journey that began with the 2010–2011 Season with a showcase of works premiered in the United States by the Handel and Haydn Society over the last 198 years, and the release of the first three of a series of recordings on CORO leading to the 2015 Bicentennial.

Christophers is known internationally as founder and conductor of the UK-based choir and period instrument ensemble The Sixteen. He has directed The Sixteen throughout Europe, America, Australia, and the Far East, gaining a distinguished reputation for his work in Renaissance, Baroque, and 20th-century music. In 2000, he instituted the Choral Pilgrimage, a tour of British cathedrals from York to Canterbury. He has recorded over 100 titles for which he has won numerous awards, including a *Grand Prix du Disque* for Handel *Messiah*, numerous *Preise der Deutschen Schallplattenkritik* (German Record Critics Awards), the coveted Gramophone Award for Early Music, and the prestigious Classical Brit Award (2005) for his disc entitled *Renaissance*. In 2009, he received one of classical music's highest accolades, the Classic FM Gramophone Awards Artist of the Year Award. The Sixteen won the Baroque Vocal Award for Handel *Coronation Anthems*, a CD that also received a 2010 Grammy Award nomination.

Christophers is Principal Guest Conductor of the Granada Symphony Orchestra and a regular guest conductor with the Academy of St. Martin in the Fields. In addition to performing on the concert stage, he continues to lend his artistic direction to opera. In 2006, Mozart's anniversary year, he conducted Mozart's *Mitridate* for the Granada Festival, and after outstanding success at Buxton Opera in past seasons, he returned in 2012 to conduct Handel's *Jephtha*. Previous productions include Mozart's *Die Zauberflöte* and Purcell's *King Arthur* for Lisbon Opera, Monteverdi's *Poppea*, Gluck's *Orfeo*, and Handel's *Ariodante* for English National Opera, and the UK premiere of Messager's *Fortunio* for Grange Park Opera.

Christophers is an Honorary Fellow of Magdalen College, Oxford, and also of the Royal Welsh Academy. In October 2008, he was awarded an Honorary Degree of Doctor of Music from the University of Leicester. He received a CBE (Commander of the Order of the British Empire) from the Queen of England in 2012 for services to music.

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DIRECTOR'S NOTE
IAN WATSON

The Vivaldi Virtuosi program was inspired by the Italian masters of the 17th and 18th centuries and the indelible mark they left on all forms of music, both in their own time and for centuries after. Their output had a profound influence on many other great composers, not least Bach, Handel, and Mozart, all of whom are represented in H&H's 2012–2013 Season. One of the major reasons for the widespread appreciation of Italian musical style in the 17th and 18th centuries was the fact that many of Italy's most innovative composers were in prominent positions throughout Europe, notably in Amsterdam, Berlin, Vienna, and London.

Naturally, any program of Italian Baroque music must contain some Vivaldi! This one has two great concerti for two celli and four violins respectively, plus a sinfonia for good measure. I have programmed a concerto grosso by Charles Avison after Scarlatti; an arresting, sonorous, and vibrant orchestral treatment in seven parts of virtuoso keyboard music. I chose the Durante as the impact, energy, and sheer impudence of the opening shocked me on first hearing, and I hope it will you, too! The Torelli, a trio sonata, was included for some variety of texture and for its beauty. If there is a more impressive opening to any piece of Baroque string music than the Locatelli, I have yet to hear it. The theme on which the Follia variations are based is one of the oldest and most familiar in all music. The set by Geminiani is a perfect showcase for the virtuosity of the whole ensemble.

Vivaldi Virtuosi is a musical sampler of pieces written by expatriate Italians, both well-known and less familiar, who composed both at home in Italy and abroad in the capitals and artistic centers of Europe. I am certain that you will revel in this roller-coaster European tour with its common thread of inventive Italian genius!

PROGRAM
VIVALDI VIRTUOSI

Handel AND Haydn SOCIETY

April 5, 2013 at 8pm
April 7, 2013 at 3pm
NEC's Jordan Hall

Ian Watson, *director and harpsichord*

Period Instrument Orchestra

Concerto Grosso No. 6 in D Major after Scarlatti — Charles Avison (1709–1770)
Largo
Con furia
Adagio
Vivacemente

Concerto for Two Cellos in G Minor, RV531 — Antonio Vivaldi (1678–1741)
Allegro
Largo
Allegro

Guy Fishman, Sarah Freiberg, *cello*

Concerto V in A Major — Francesco Durante (1684–1755)
Presto
Largo
Allegro

Concerto in B Minor for Four Violins, RV580 — Vivaldi
Allegro
Largo
Allegro

Aisslinn Nosky, Abigail Karr, Christina Day Martinson, Susanna Ogata, *violin*

INTERMISSION

Introduttione in D Major, Op. 4, No. 5 — Pietro Locatelli (1695–1764)
Allegro
Andante
Presto

Sinfonia for Two Violins and Cello in A Minor, Op. 5, No. 1 — Giuseppe Torelli (1658–1709)
Presto
Allegro
Largo
Allegro

Sinfonia *Il coro delle Muse,* RV149 — Vivaldi

Allegro molto
Andante
Allegro

Concerto Grosso in D Minor, *La Follia*
(after Corelli Op. 5, No. 12) — Francesco Geminiani (1687–1762)

PROGRAM SPONSORS

This program is underwritten by William & Sally Coughlin.

The artists' appearances are made possible by the generous support of the following individuals:

A longtime member of the Board of Overseers, *sponsor of Ian Watson, director and leader*

Jean Woodward, in memory of Ronald Woodward, *sponsor of Aisslinn Nosky, violin*

Anne & David Gergen, *season sponsors of Guy Fishman, principal cello*

We ask for your help in creating a positive concert experience for the performers and those around you. Cell phones, texting devices, and other audible devices should be switched off during the concert.

Photography and recording of any kind are strictly prohibited.

The concert runs for approximately 1 hour 50 minutes, including intermission.

Food and beverages are not permitted inside the hall.

The Handel and Haydn Society is funded in part by the Massachusetts Cultural Council, a state agency, and the National Endowment for the Arts.

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ARTIST PROFILE

Ian Watson, *director and harpsichord*

Ian Watson has been playing with the Handel and Haydn Society since 2008, and led the ensemble in Bach's Brandenburgs in January of 2011. Watson has appeared as soloist or conductor with the London Symphony; London Philharmonic and Royal Philharmonic Orchestras; BBC and London Concert Orchestras; City of London Sinfonia; Scottish Chamber, English Chamber, Polish Chamber, Irish Chamber and Stuttgart Chamber Orchestras; Bremen Philharmonic; Rhein-Main Symphony Orchestra; Academy of St. Martin in the Fields; Handel and Haydn Society; Bach Society, Houston; English Baroque Soloists; and The Sixteen amongst others. He has been featured on more than 200 recordings and film soundtracks including *Amadeus,* Polanski's *Death and the Maiden*, *Restoration*, *Cry the Beloved Country*, *Voices from a Locked Room*, and BBC's *David Copperfield.*

Watson has a distinguished career as both a solo and collaborative pianist. He has appeared in recital with Nigel Kennedy, Iona Brown, Julian Lloyd Webber, QX Boston, and the Academy of St Martin in the Fields Chamber Ensemble, amongst many others. He is featured as a pianist on a number of films and recordings including an award-winning CD with Renée Fleming. As soloist, he has played and directed piano concerti with, notably, the English Chamber Orchestra, City of London Sinfonia, and London Mozart Players as well as orchestras in Europe, Scandinavia and the USA. Watson's many prestigious conducting engagements include Monteverdi's *Vespers* at St. James's Palace in the presence of Her Majesty the Queen; Bach's Mass in B Minor at the Rheingau Festival with the Academy of St. Martin in the Fields Orchestra and Chorus; the opening concerts of the newly renovated Châtelet Theater in Paris with the Scottish Chamber Orchestra; and tours with Nigel Kennedy and the English Chamber Orchestra of Bruch and Mozart concerti. He was invited to be the assistant conductor, organ and harpsichord soloist and continuo player for Sir John Eliot Gardiner's of Bach cantata Pilgrimage, performing all Bach's Cantatas on the correct liturgical day in places where Bach lived and worked.

Born in England in the Buckinghamshire village of Wooburn Common, Watson won a scholarship to the Junior School of the Royal Academy of Music in London, at the age of 14. He later won all the prizes for organ performance and others for piano accompaniment, including the coveted Recital Diploma, the highest award for performance excellence. His first major appointment was as Organist at St. Margaret's, Westminster Abbey, at the age of 19, a position he held for 10 years. Alongside the position of Artistic Director with Arcadia Players, Ian is Principal Guest Conductor of Karlstad Baroque, Sweden; Music Director of The Shakespeare Concerts; Choral Director and faculty member of Anna Maria College, Paxton; and Chapel Organist of Assumption College, Worcester.

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PROGRAM NOTES
FURIOSI VIRTUOSI

Descriptions of early 18th-century performances by virtuosi generally resemble the one penned by Thomas Dampier: "He plays with so much Fury upon his Fiddle, that in my humble opinion, he must war [wear] out some Dozens of them in a year." Dampier's account is specific to a performance by Pietro Antonio Locatelli (1695–1764), but it can also describe any of the works on today's concert.

Antonio Vivaldi (1678–1741) was born in Venice. His father was a barber-turned- violinist, an unusual change of profession for the time. Antonio was the oldest of nine children and the only one to follow music as a profession. He took holy orders on March 23, 1703, and was given the nickname *il prete rosso* (the red-headed priest). At some point after his ordination, he stopped saying Mass. According to Vivaldi, this was due to an illness that he described as a tightness in the chest; today, it is believed he suffered from asthma.

Beginning in 1703, Vivaldi was employed by the Ospedale della Pietà, one of four charitable institutions dedicated to the care and education of indigent children in Venice. First hired as violin master, Vivaldi's position was later expanded to include composition and conducting. Between 1709 and 1711, he temporarily lost his post at the Pietà, probably due to the financial situation there. His work for the Pietà did not require his continued presence in Venice, so he traveled extensively and pursued his many compositional opportunities, particularly in opera. He died in Vienna on July 27, 1741.

Vivaldi composed about 770 works, including about 500 concertos. He is remembered today primarily as the composer who shaped the instrumental concerto, a piece which alternates passages for a soloist with those for orchestra. His Concerto for Two Cellos in G Minor, RV531 and Concerto in B Minor for Four Violins, RV 580 both adhere to this principle of alternation, providing rich variety and contrast. Even the Sinfonia from *Il coro delle Muse*, RV 149, composed in 1740, follows this pattern, which Vivaldi codified and which influenced his contemporaries and future composers.

Pietro Antonio Locatelli (1695–1764) was born in Bergamo in 1695 and studied some music while he was young. He went to Rome when he was 16, perhaps hoping to study with Arcangelo Corelli. It is unknown whether or not his wishes were fulfilled. In 1723, Locatelli began to travel to courts throughout Europe. He moved to Amsterdam in 1729, and remained there for the rest of his life, devoting himself to composing and revising his works for publication.

Locatelli's Opus 4 was published by Le Cène in 1735. These 12 compositions are divided evenly between *Introduttioni teatrali* and concertos. Like the other works in this set, the Introduttione in D Major, Op. 4, No. 5 contains three movements (fast—slow—fast). It also uses the alternation pattern common to the concerto, with the solo passages expounding on the music of the orchestra.

The first movement is a cascade of sound with descending arpeggios in staggered, imitative entrances. The second movement differs from the first in mood, key, and figurations. The elegant melody is decorated with numerous embellishments, producing tensions against the background of calm. The final movement, a dance in form and mood, is in triple meter. As a balance to the falling figure of the first movement, the figures in this movement rise without imitation but with striking effect.

The World Beyond

1658 Giuseppe Torelli is born in Verona.

1676 Anton van Leeuwenhoek (1632–1723) identifies single-celled organisms (microorganisms).

1678 Antonio Vivaldi is born in Venice.

1684 Francesco Durante is born in Frattamaggiore, Aversa, near Naples.

1685 Johann Sebastian Bach and George Frideric Handel are born in Germany, Domenico Scarlatti in Italy, and John Gay in England.

1687 Francesco Geminiani is born in Lucca.

1690 First American newspaper is published in Boston on September 25.

1695 Pietro Locatelli is born in Bergamo.

1698 In London, stock and commodity prices are posted in Jonathan's Coffee House, established in about 1680. Another coffee house, Lloyd's, was popular with shipping merchants and sailors.

1700 Bartolomeo Cristofori (1655–1731), invents the gravicembalo col piano e forte, a harpsichord that could play soft and loud based on how forcefully the keys were engaged.

1703 Vivaldi, *il prete rosso* (the red-headed priest), is ordained on March 23.

1709 Charles Avison is born in Newcastle upon Tyne.

Vivaldi meets George Frideric Handel in Venice.

1710 Boston's Long Wharf is constructed.

1713 Old State House is built in Boston.

1722 Jean-Philippe Rameau's *Treatise on Harmony* is published.

1725 Giacomo Casanova is born in Venice.

1731 Laura Bassi (1711–1778), considered to be the first female university professor in Europe, is appointed to the faculty at the University of Bologna.

1732 Geminiani's Concerto Grosso, Op. 3 is published in London.

1742 Faneuil Hall is built in Boston, a gift to the city by merchant Peter Faneuil.

The Instrument-makers: Virtuosi of Design

The art of instrument building, perfected in the 17th century, has shaped the sound of music from the Baroque era to the present. The flexibility of the violin, an instrument able to play quick passagework as well as lyrical, song-like melodies, broadened the expressive possibilities of instrumental music. Cremona, Italy was the center of a revolution in instrument design and construction. Nicoló Amati (1596–1684), and his student Antonio Stradivari (1644?–1737), designed and built instruments of unsurpassed beauty. Of the approximately 650 Stradivari instruments that survive today, most are violins. Stradivari's instruments differed from those of his teacher: they were longer; used maple, pine, ebony, and pear wood; were carefully crafted; and featured his signature varnish that colored the instrument with a distinctive orange-brown color. The labels on Stradivari's instruments give the year the piece was built and his age; the first known Stradivari instrument is dated 1666, and the last 1737, built when Stradivari was 92 years old.

Scholars are unsure of the function of these works. They may have been stand-alone works or used as instrumental music preceding stage works, whether spoken or sung. It is also possible they had multiple uses. Also uncertain is the composition date for these works; they might have been written as early as the 1720s.

Although he had been offered positions in other cities, Charles Avison (1709–1770) chose to spend his life in Newcastle upon Tyne in England. He was organist and Director of the Newcastle Music Society, for which he organized subscription concerts beginning in 1735. His Concerto Grosso No. 6 in D Major after Scarlatti shows his preference for Italian composers, a view he made public in the prefaces to his publications. This concerto is one of 12 works Avison arranged for strings from harpsichord sonatas by the Italian composer Domenico Scarlatti (1685–1757).

Francesco Geminiani (1687–1762) began his career as a promising violinist. His father, also a violinist, probably gave Geminiani his first music lessons. He later studied with Arcangelo Corelli (1653–1713), and possibly Alessandro Scarlatti (1660–1725) in Rome.

In 1714, Geminiani moved to England. His first patron in London arranged for him, accompanied by Handel, to perform for the king. His music was highly regarded and thought to be on the same level as Corelli and Handel. After 1732, Geminiani lived in either Dublin or London, where he may have taught Charles Avison. Also in these years, Geminiani traveled, painted, and wrote an influential treatise on violin playing, as well as treatises on music theory.

Often described as his best composition, Geminiani's Concerto Grosso No. 12 in D Minor, *La follia* is a set of variations based on Corelli's Op. 5, No. 12. *La follia* is a traditional chord progression and resulting bass line, which originates from an improvisational method that dates to at least the Renaissance.

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MAKING CONNECTIONS

The composers on today's program lived and worked throughout Italy. This map shows some of the cities and courts common to these composers.

Geminiani's concerto grosso preserves the composer's individual style, while honoring his teacher Corelli. The variations are divided into three movements and incorporate the exchange between orchestra and soloist associated with the concerto.

Like the other composers on this program, Giuseppe Torelli (1658–1709) made important contributions to the concerto in the late 17th and early 18th centuries. Moreover, he composed works of lasting beauty. Torelli was born in Verona on April 22, 1658. In the early 1680s, he moved to Bologna, where he played not only violin but also viola. In 1698, Torelli became the maestro di concerto for Georg Friedrich II, Margrave of Brandenburg. At the turn of the century, he returned to Italy, where he died in 1709. Known as a great violinist and composer, he is remembered today for his trumpet music as much as his works for strings.

Francesco Durante (1684–1755) composed few works for instruments alone. He was more prolific as a composer of sacred vocal works and numbered many well-known composers as his students, including Giovanni Battista Pergolesi and Niccolò Jommelli. Durante's uncle was his earliest known teacher; the composer also visited Rome and Naples frequently. In 1728, he was appointed to the highly regarded post of primo maestro at the conservatory Poveri de Gesù Cristo in Naples. He remained there for 10 years. In 1742, he was asked to join the faculty at another Neapolitan conservatory, Santa Maria di Loreto. In 1745, he became the maestro primo at Santa Onofrio, as well. He was remembered long after his death for his skill as a composer and influence as a teacher. In 1767, Jean-Jacques Rousseau called Durante "the greatest master of harmony of Italy, that is to say, of the whole world," a commentary not only on Durante, but also on the importance of Italy in the early part of the 18th century. The clarity of Durante's harmonic writing is evident in his Concerto V in A Major. Equally enticing is the ease with which he moves between rhythmic patterns, creating new points of emphasis with each return.

Instrumental virtuosi were often also composers, creating difficult and challenging solo sections customized to their own performing abilities. Their compositions were both nuanced and extravagant, designed to highlight the soloist through difficult passagework as well as delicate melodies. The result, a one-of-a-kind experience for performer and audience alike, promises an endless variety of musical expression.

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BICENTENNIAL BEAT
HANDEL AND HAYDN SOCIETY, 1865–1900

With the 200th anniversary of the founding of the Handel and Haydn Society fast approaching, the Bicentennial Beat highlights some of the events and people in the Society's illustrious history. This season, the focus is on 1865-1900; today, the turn of the 20th century is explored, with one notable exception from the H&H archives.

From the archives:
In 1751, Francesco Geminiani (1687–1762) published a very influential treatise, *The Art of Violin Playing,* in London. An 1851 copy of this treatise is part of the Handel and Haydn Society Archives located at the Boston Public Library.

A 1929 newspaper article notes that the Society also possessed another copy of this treatise. This copy was once owned by Thomas Jefferson and contains annotations in Jefferson's hand. It is now part of the permanent exhibit "Jefferson's Library" at the Library of Congress in Washington, D.C.

Looking to a new century:
1898 – On May 2, a concert featuring Mendelssohn's *Elijah* was given in conjunction with choral societies from Worcester, Salem, Lowell, Lynn, New Bedford, Hyde Park, Chelsea, Quincy, and Waltham to honor Carl Zerrahn.

1899 – On October 14, a reception for Admiral George Dewey, who had recently returned from victories during the Spanish-American War, was held in front of City Hall. The Society, invited to perform by Boston Mayor Josiah Quincy, sang "See the Conquering Hero Comes" and "O Father Whose Almighty Power" from Handel's oratorio *Judas Maccabaeus.*

1900 – On April 15, the Society sang Mendelssohn's Elijah at its final concert in Music Hall. This same work opened the 86th season of H&H at its new home, Symphony Hall.

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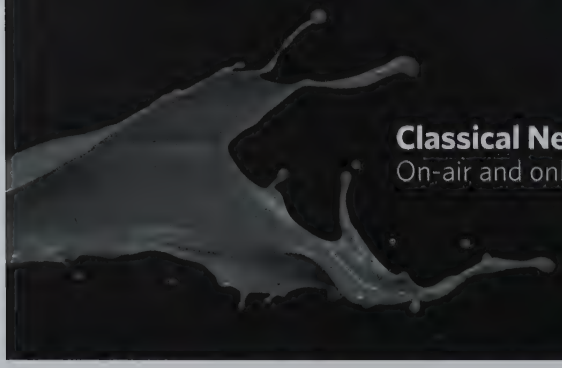

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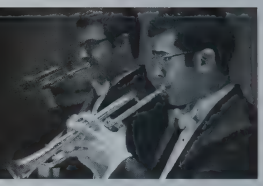

April 12–13

MUSSORGSKY
PICTURES AT AN EXHIBITION

APR 12* FRI 8PM
APR 13 SAT 8PM

Oliver Knussen, conductor
Pinchas Zukerman, violin
Claire Booth, soprano
MIASKOVSKY Symphony No. 10
KNUSSEN Violin Concerto
KNUSSEN *Whitman Settings*, for soprano and orchestra
MUSSORGSKY arr. STOKOWSKI *Pictures at an Exhibition*

Oliver Knussen

April 15

NEW Concert Added!
This concert was added due to the cancellation of concerts on February 8 and 9 because of the East Coast blizzard.

APR 15 MON 7PM

Boston Symphony Orchestra
Marcelo Lehninger, conductor
Gabriela Montero, piano
ALL-BEETHOVEN PROGRAM
Piano Concerto No. 5, Emperor
Symphony No. 5

Gabriela Montero

April 18–23

HINDEMITH, RACHMANINOFF, BARTÓK

APR 18 THUR 8PM
APR 19 FRI 1:30PM
APR 20 SAT 8PM
APR 23 TUE 8PM

Members of the Boston Symphony Orchestra
BRITTEN *Fanfare for St. Edmundsbury*
MOZART Serenade No. 11 in E-flat for winds, K.375
DVOŘÁK Serenade for Strings
TIPPETT *Praeludium*, for brass, bells, and percussion
BRITTEN *The Young Person's Guide to the Orchestra*

Members of the Boston Symphony Orchestra

BERNARD HAITINK
CONDUCTOR EMERITUS

SEIJI OZAWA
MUSIC DIRECTOR LAUREATE

Pictures at an Exhibition The BSO and the Copley Society of Art have joined forces to curate an exhibit of 32 new paintings throughout Symphony Hall. Inspired by Mussorgsky's *Pictures at an Exhibition*, the artwork will be on view for all visitors at Symphony Hall, March 6–April 13. The paintings can be also viewed on the BSO Facebook page, and patrons can "like" which painting best captures the spirit of Mussorgsky's *Pictures at an Exhibition*.

The best-in-show painting will be announced at a reception on April 12, 6–8pm.
$60 tickets are available for both the reception and concert.

617-266-1200 · *bso.org* · TICKETS: $20–$124

Symphony Hall

Large Print

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Handel and Haydn Society is grateful for the generous support of the following foundations, corporations, and government agencies. This support is key to H&H's continued artistic excellence and allows it to subsidize 90% of its Educational Outreach Program.

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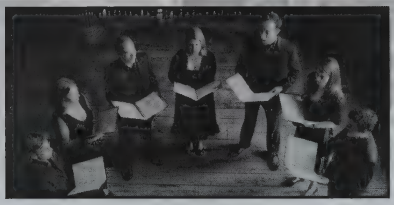

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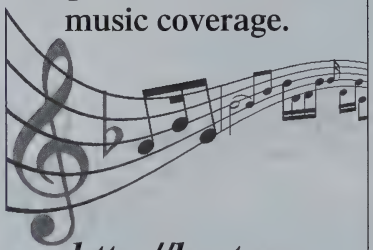

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Handel and Haydn Society thanks the following members of its *1815 Society* who have included H&H in their long-term financial and estate plans.

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Have you considered including H&H in your will? A quick phone call to your lawyer is usually all it takes. By making a bequest, you support H&H's performances and outreach for the long term. Your generosity will ensure the future of Baroque and Classical music performance and education in greater Boston.

For further information, or to let us know that you have included H&H in your estate plans, please contact Mike Peluse, Director of Development, at 617 262 1815 or *mpeluse@handelandhaydn.org*.

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handelandhaydn.org/internships

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For patrons with disabilities: Jordan Hall is wheelchair accessible. The elevator is accessible through the street level entrance to the left of the stairs at the Gainsborough Street entrance.

Large print program notes are available at the patron information table in the lobby.

Assistive listening devices are available. Please see the head usher for details.

Late seating: Those arriving late or returning to their seats will be seated at the discretion of the management.

Lost and found: On the day of the event, patrons should check with the Security Guard on duty. After the event, patrons can call 617 585 1290.

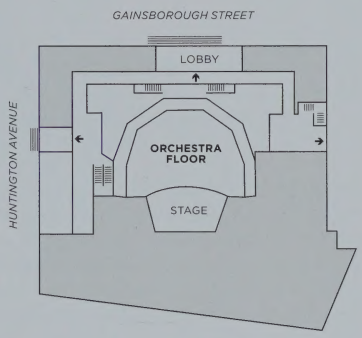
Coatrooms are located on the orchestra level near the men's rooms.

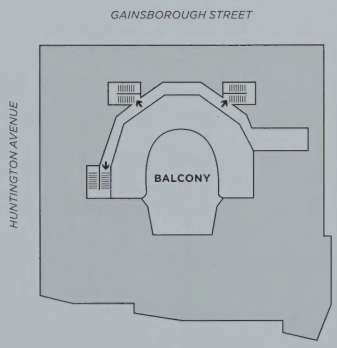
Ladies' rooms are located on the orchestra level to the left after you enter.

Men's rooms are located on the orchestra level to the right after you enter.

IN CASE OF EMERGENCY

Patrons will be notified by an announcement from the stage. Should the building need to be evacuated, please follow any lighted exit sign to the street or follow alternate instructions as directed. Do not use elevators. Walk, do not run.





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Handel and Haydn Society offers Pre-Concert Conversations free of charge to all ticket holders. Talks begin one hour prior to the concert and last 30 minutes. Space is limited, please arrive early.

This season, the series is led by 2012–2013 Historically Informed Performance Fellow Teresa Neff, who teaches at the Massachusetts Institute of Technology and The Boston Conservatory.

Pre-Concert Conversation Locations:
Symphony Hall:
Higginson Hall (in the Cohen Wing)
NEC's Jordan Hall and Sanders Theatre:
Inside the concert hall

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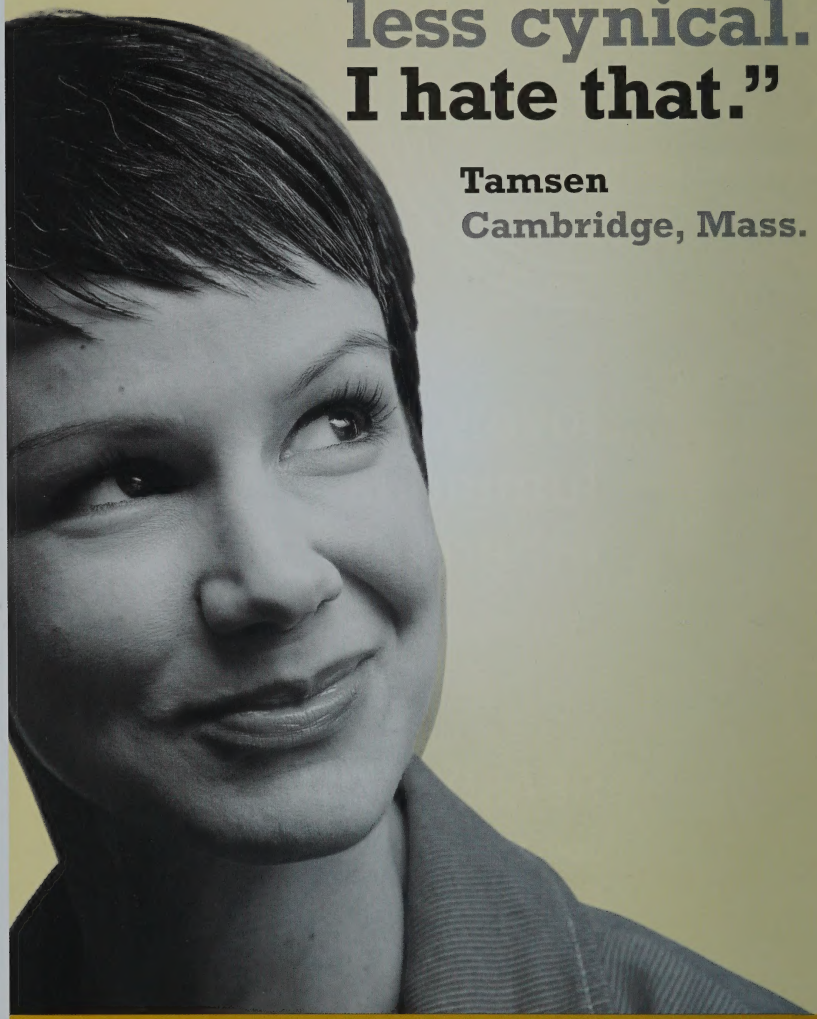

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